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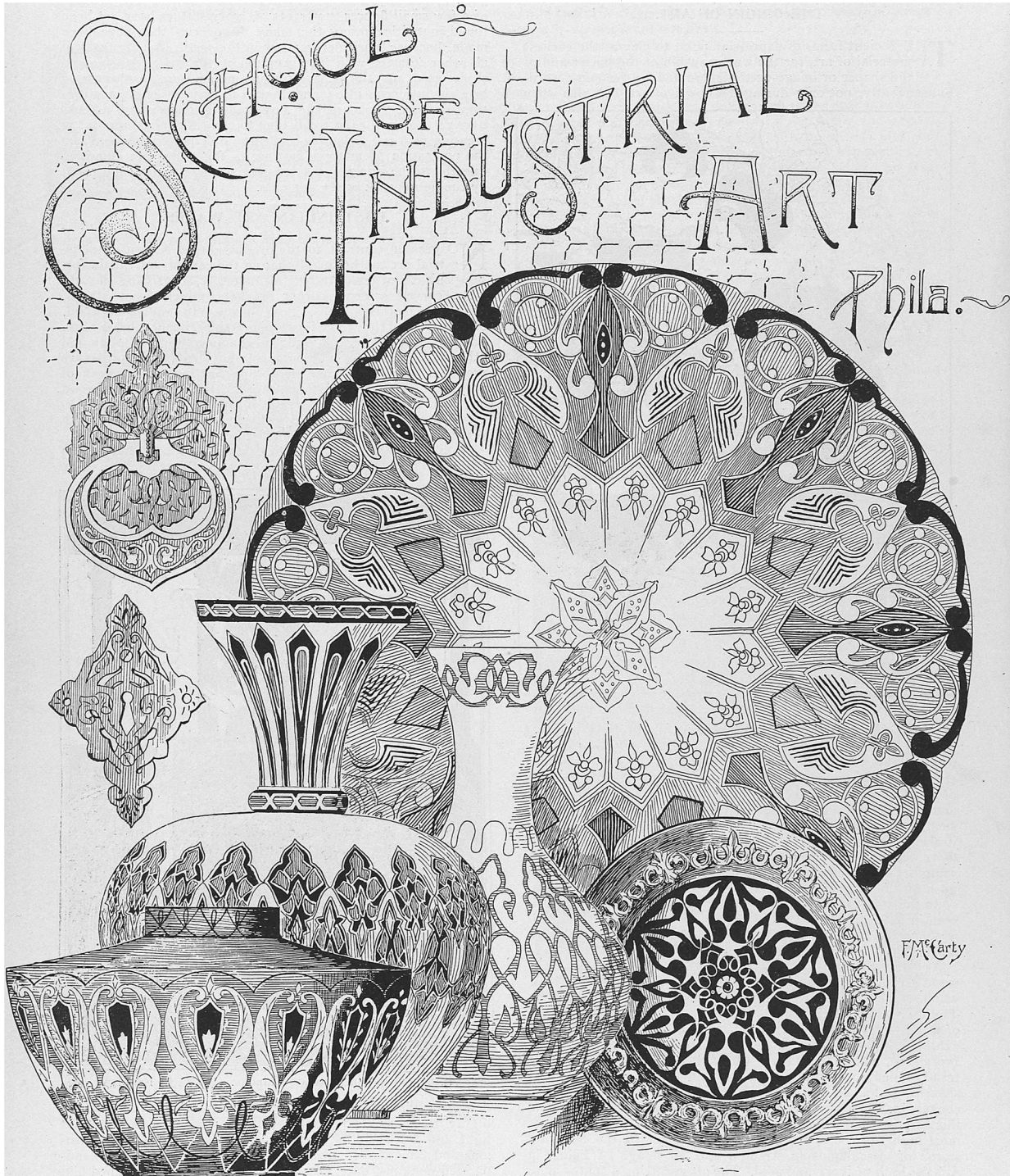
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POTTERY AND METAL WORK DECORATED IN THE SARACENIC STYLE BY PUPILS OF THE SCHOOL OF INDUSTRIAL ART, PHILADELPHIA, PA.

Large Enameled Plate, by Miss Elen King; Silver Salver, in Niello Decoration, by Mr. Walter Smith; Low Bowl, by Miss Larned; Largest Vase, by Miss Atkinson; Second Vase, by Miss Bowman; Steel Key Escutcheon and Drawer Handle, by Miss Fox.

Specially Drawn for THE DECORATOR AND FURNISHER, by F. McCARTY.

THE INDUSTRIAL ART SCHOOL OF THE PENNSYLVANIA MUSEUM AT PHILADELPHIA.

BY HOWARD FREMONT STRATTON, DIRECTOR OF THE ART DEPARTMENT.

ILLUSTRATED WITH DRAWINGS BY STUDENTS OF THE SCHOOL.



SARACENIC art presents more forcibly than any other qualities refinement and precision. A gentle but direct and serene thoughtfulness pervades it. There is never anything startling, uncouth or disturbing. There is nothing profound or even especially inventive, beyond the intricacy of its winding, tendrillike forms. Forbidden by the laws of the Mohammedan faith to represent life of any kind, vegetable, animal or human, but little remained beyond the geometric structure of things to suggest ideas of beauty to the artistic mind. No problem has

been better met than this, however. Verging as near to nature as safety to his soul allowed, the Saracen has produced a class of ornament so distinctly original, so delicate, so decorative, so eminently well applied, that in its way it is quite as classic as that of the Greek or Roman.

Formerly "Historic Ornament" was taught in art schools by lectures and tracing from charts and books, certain examples being copied in color. We now not only require the student to study the history, given through the medium of lectures and books, but the actual reproductions of ornament, just as he would do if sketching in the Alhambra, or at Athens or Rome, and to make such application of the principles he finds to underlie the style to some original purpose, as will show conclusively that he is not imitating like a parrot or monkey, but thinking the whole thing out along the same lines as the Oriental, if he is doing something "Eastern," or the medieval artist, if something "Gothic."

The walls of one of the rooms in the School of Industrial Art are covered with casts taken from the originals of a great variety of the best Saracenic ornament, in wood, stone, metal and stucco. Much of this is in color. The architectural members are placed as nearly as possible in their proper position to receive the same lighting, and consequently produce the *real* effect. (The "niche" form, so common in this style, *must* be seen above the eye to give anything like its true meaning.) With these are shown plates, hangings, armor, tiles, pottery—whatever is obtainable to impress upon the student the application of this style of ornament.

After hearing lectures upon the subject, he draws and paints from the actual examples, and eventually is required to make designs illustrating the principles of Saracenic decoration. To do this he must, of course, have the knowledge of the laws, religious, natural or conventional, of line or of color, which govern the style. Understanding these, it is but reasonable to expect him to make the same use of them (even in a purpose unknown to their originators, as our modern furniture, for instance) as the native Saracen.

The illustration in the present issue of *THE DECORATOR AND FURNISHER*, drawn by Mr. McCarty, is from various examples of work done by students in this style. The large plate by Miss Ellen King is enameled in amber, rose, white and gold. The salver, by Mr. Walter Smith, is in silver, with black niello decoration. The steel key escutcheon and drawer handle are by Miss Fox. The low, bowl-like vase, by Miss Larned, is very dark blue, with a leaf-like pattern in pale green, emphasized with white, black and gold. The largest vase, by Miss Atkinson, is a dull, grayish yellow, on which are black forms containing blue and red designs outlined with white.

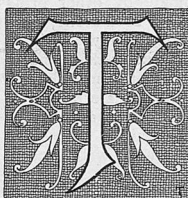
The second vase, by Miss Bowman, is in a soft, carmine tint, the design in old blue, with touches of soft green, and a little white here and there.

The various styles of historic ornament are studied in this manner. All classes attend the lectures and do a certain amount of the practical work. A special class will, of course, apply the

principles to the special work they have entered for, but all the students are urged to take at least the lectures as a matter of education necessary to them as art workers in any field, or persons of culture anywhere.

UNDERGLAZE CHINA PAINTING.

BY EMMA HAYWOOD.



THE ambitious amateur is seldom satisfied with a limited knowledge of any particular branch of art that he or she may take up, thus the craze for china painting, as hotly pursued as ever, has naturally led to the study of it in many forms, the most popular, because applicable to the most general use, being that achieved by the employment of enamel colors painted over the glaze. Now, however, a sudden and widespread desire has arisen among our china painters to acquire the methods of painting under the glaze, a laudable ambition truly, for the excessive depth and richness of coloring given only in this way is a fascinating inducement to take up the study.

It may be asked where lies the difference in these two branches of the ceramic art. An intelligible answer is, that underglaze painting bears somewhat the same relation to overglaze or enamel as oil painting toward water colors, the first named lends itself to bold, rich, solid effects, the high lights are put in with a good deal of white mixed with the color, sometimes so thickly as to be slightly in relief; indeed, all the colors employed should be rendered more or less opaque by an admixture of white, while with enamel colors the lights are usually left, or slightly filmed over, and the transparency of all the colors is, as a rule, carefully preserved. Underglaze painting is effected on what is known as biscuit china; this comprises every description of pottery in its unglazed state; it then presents a perfectly dull surface with more or less texture or tooth, depending on its quality, ranging from the coarse terra cottas to the most delicate white porcelain. Biscuit is naturally very absorbent, more especially in the rougher kinds; this must be allowed for by the decorator in manipulating it. The term biscuit designates china that has been once fired, therefore perfectly hard and dry. Underglaze painting is in some factories effected on the soft unbaked clay, but this method would add so much to the difficulties of the amateur that it is scarcely worth while to treat of it, although it is claimed by some that only in this way can the utmost brilliancy of coloring be obtained, a claim open to some doubt in view of the splendid results attained by artists working on the biscuit surface. No difficulty will be found in procuring biscuit china of various kinds, in shapes both useful and ornamental; indeed, the supply is increasing rapidly so as to adequately meet the demand.

The colors for underglaze painting are necessarily somewhat differently prepared from those used for enamel; that is, overglaze painting; they fire at a much stronger heat, a heat that would be fatal to the latter; for this reason they must never, on any account, be mixed with the former, in view of one and the same firing. The method of mixing the colors is in each case precisely similar; the powders should be thoroughly ground by the aid of a muller, with fat oil and turpentine, until perfectly smooth; no grittiness is permissible, therefore great attention must be paid to this point, otherwise raised specks of color will afterward be discernible through the glaze, both to sight and touch.

There is little or no risk of blistering consequent on the excessive use of oil, because in the baking required to harden the colors before the glaze is applied, the oil is burned out; this is a distinct advantage, as the free use of oil in broad flat washes facilitates the even laying on of the tints, while for sharp, clear effects a preponderance of oil should be withheld.

Some artists advocate the use of gum water for mixing colors, in place of turpentine and oil, but it has been well proven that the results are not as certain, nor do the best authorities allow that equally good effects can be produced. Mineral water colors ready prepared in a moist state are also sold in tubes for underglaze work, but these call for no other medium than water and the megilp specially intended for them.

A list of colors comprehensive enough for all requirements